

and, Australia, and Asia (with
asional political overtones), edited
annotated by Lucy R. Lippard.





Letter to the de Mores, March 5, 1959
Typed on letter
Lily R. Lippard Papers, Archives of American Art,
Smithsonian Institution, Washington, D.C.

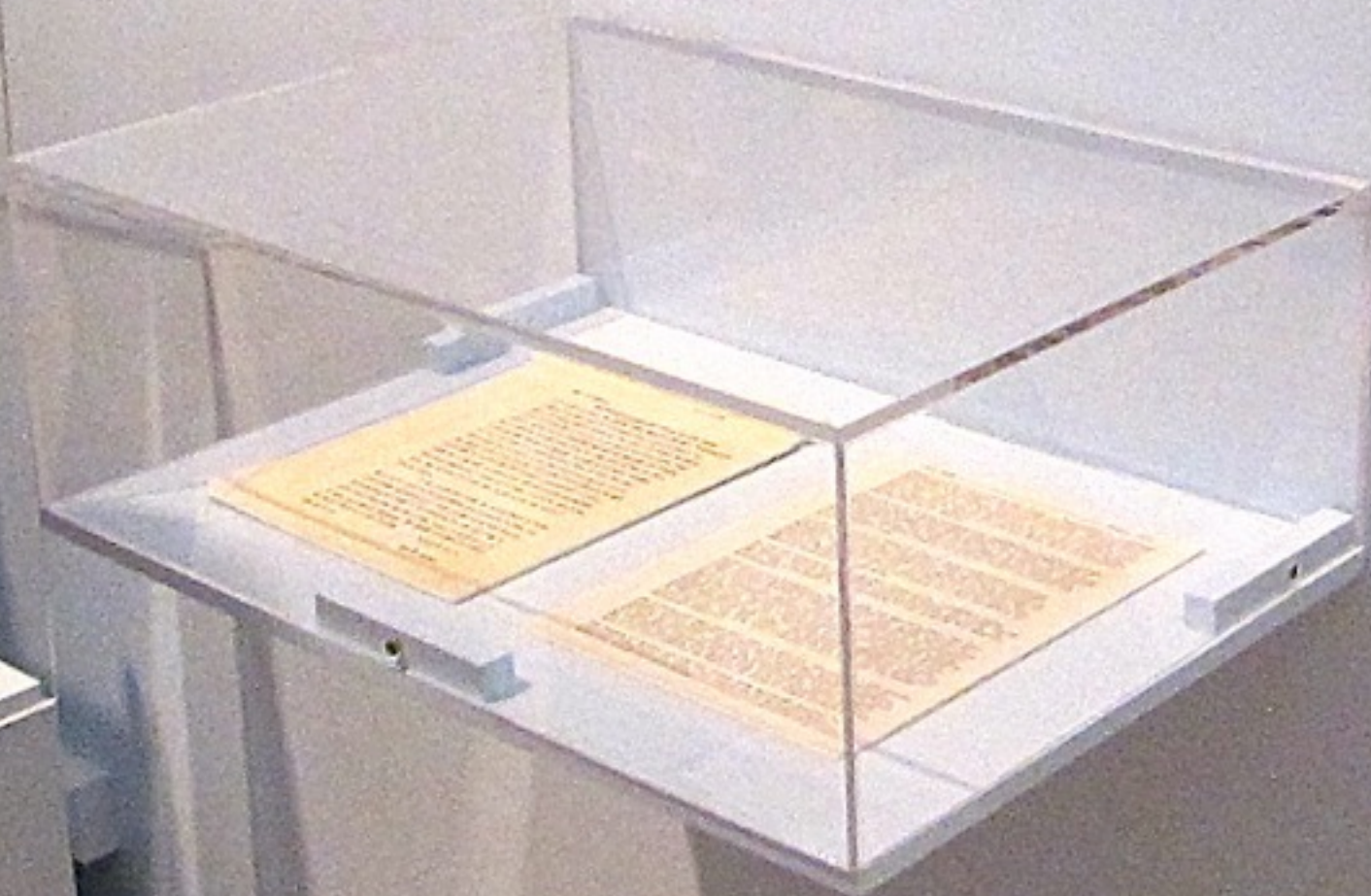
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7030# 

Christine Kozlov (American, 1945–2009)
Information: No Theory, 1979
 Typewritten statement
 The Estate of Christine Kozlov

Christine Kozlov (American, 1945–2009)
Information: No Theory, 1979; remake 2009
 Tape recorder, Plexiglas case, microphone
 Walker Art Center, Minneapolis

Lucy R. Lippard (American, born 1937)
 Letter to the de Menils, March 5, 1969
 Typescript, carbon copy
 Lucy R. Lippard Papers, Archives of American Art,
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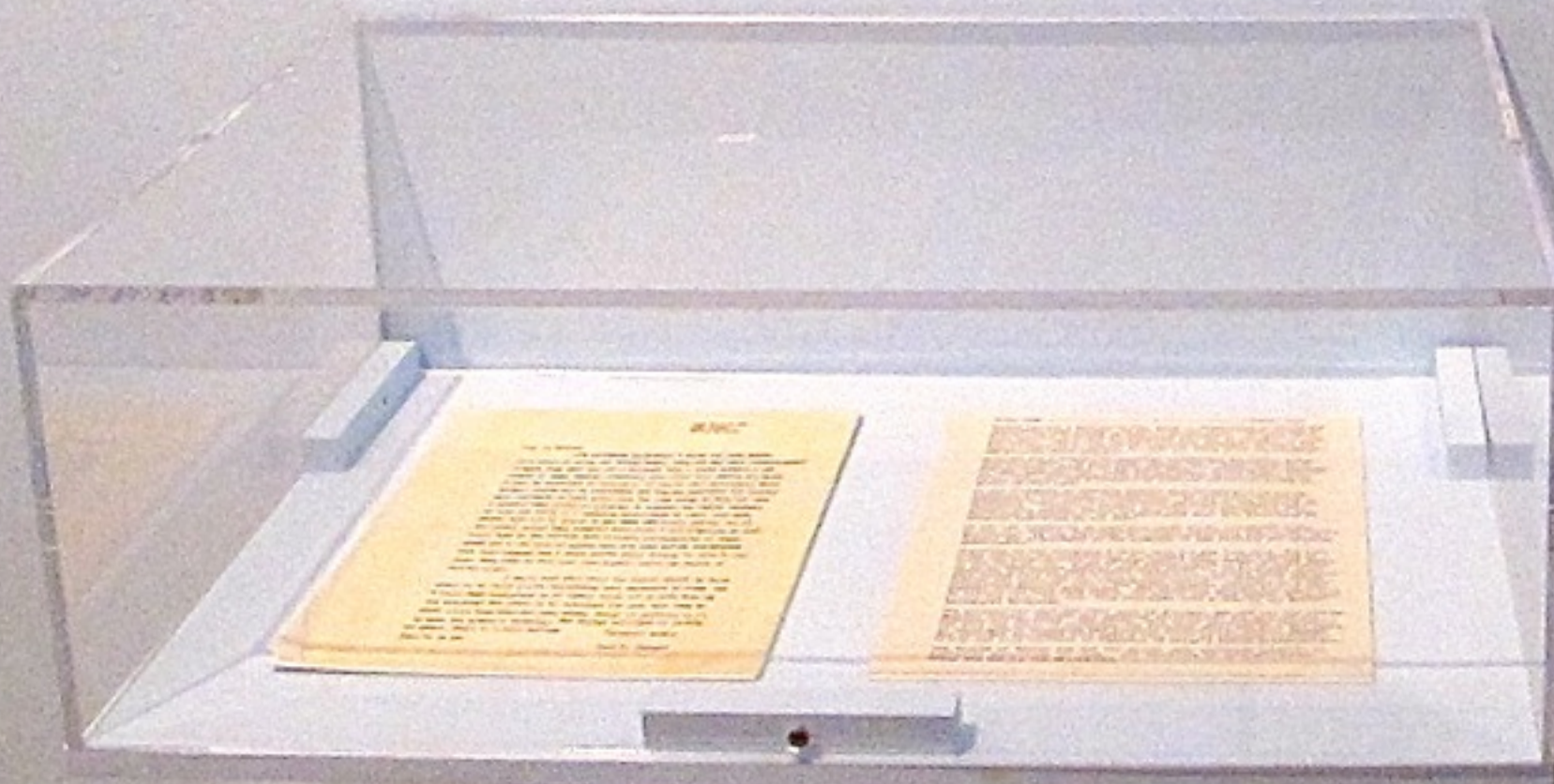
Pulsa
 Michael Peter Cain (American, born 1941),
 co-founder
 Patrick Clancy (American, born 1941), co-founder
 David Rumsey (American, born 1944), co-founder
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Pulsa memorandum to Lucy R. Lippard, March 1969
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Untitled (Yale Golf Course Light Sound Installation),
 1969
 Photograph by William Crosby
 (Black-and-white photograph)
 Flachbach Gallery Records, Archives of American
 Art, Smithsonian Institution, Washington, D.C.
 © Pulsa



Lucy R. Lippard (American, born 1937)

Letter to the de Menils, March 5, 1969

Typescript, carbon copy

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Untitled (Yale Golf Course Light Sound Installation),
1969

Photograph by William Crosby

Black-and-white photograph

Fischbach Gallery Records, Archives of American
Art, Smithsonian Institution, Washington, D.C.

© Pulsa

138 Prince St.
NYC 10012
March 5, 1969

Dear de Menils-

I'm enclosing an article I wrote for Arts Canada on a group of young men called Pulsa. They are the best "technological" artists I've seen yet and I promised them I would contact a few people on their behalf- something I've never done before but which I feel is warranted in this case. Of course they need money. Their control system can be simplified and thereby amplified and thereby made available to more situations for less money if they can have a complex loop system constructed to connect the lights (instead of each one being on a separate wire.) Yale is still very much behind them and is trying to get them additional grants, but at the moment things look somewhat desperate. What interests me most about them is the breadth (and relative practicality) of their plans for a new kind of public art. I'm sure you're overwhelmed with such demands but I think you'll enjoy talking to them in any case. They make me feel much more hopeful about the future of several areas.

I don't know what stage the Rothko chapel is in, or where it is since you've transferred your interests to Rice, but I would ~~much~~ appreciate it if Simone could let me know when ~~it~~ the paintings are ready to be unveiled; I'd very much like to write about them when the time comes, though it probably won't be with the artist's blessing. The MacAgy catalogue is lovely, as usual. Yours is a nice mailing

list to be on.

Sincerely yours,

Lucy R. Lippard

Formed two and a half years ago, Pulsa -- Researchers in Programmed Environments has focused on the study and evolutionary control of perceptible wave energy in specific environments. Our work deals with abstract time-extended phenomena relevant to the bases of cultural experience in the technological era, and is intended to reach the public. Aside from its self-contained aesthetic purpose, our work is designed to involve its audience more richly in the increasingly intelligent networks of light and sound which characterize the evolving world ecology.

Enclosed are a variety of materials documenting our public presentations to date. Of particular clarity and comprehensiveness is Lucy Lippard's Pulsa from "Arts Canada," Dec., 1968. Also enclosed are two brief writings by the Pulsa Group -- Commentaries published in "Eye" Magazine, Jan, 1968, and our report on the Boston Show, Nov., 1968. Accompanying the literature are several photographs of our projects, and a scenario of proposed activities during the spring of this year.

We are currently 10 research artists with backgrounds including painting, architecture, film-making, atomic physics, psychology, mathematics, and computer-programming. We are deeply involved in electronic technology with particular emphasis on computerized intelligence. Though our project is largely self-supporting (the group's sole regular income for this year is a \$10,000 grant from the Graham Foundation), we are affiliated with Yale University as Research Associates in the Arts.

We are now interested in realizing large-scale, programmed works of art of a public, environmental nature throughout the United States and abroad. We are also open to collaboration with architects, industry, and governments in the planning of new interior and exterior environments.

Currently we are preparing a major show for New York City. The proposal entails the installation of a large (900' X 900') matrix of light and sound sources in Central Park's Sheep Meadow for one month in the fall of '69. A set of 128 strobe lights is to be fabricated so as to incorporate special decoding circuits, multi-plexed sound channels, and other controllable facilities. Already being designed, this system will feature a single interconnection matrix in series between all units and the computerized control. Deployed in a topographically modified grid, the strobe-speaker system will be programmed differently each night. The resulting spectacular event will be visible not only from inside the matrix and from points of vantage within the park, but also from buildings with a view of the Meadow throughout Manhattan.

The anticipated cost for this show is \$75,000: \$40,000 for the strobe-speaker system; \$20,000 for computer interfacing; and \$15,000 for salaries and expenses. For Pulsa, this major expenditure represents not only the means of realizing the proposed show, but also the means of meaningfully expanding our flexible evolutionary control system. The proposed equipment will have a long life as research instrumentation and will continue to function in Pulsa's future presentations.

The Museum of Modern Art and Con Edison have expressed interest in partially sponsoring the show. All donations to Yale-Affiliated Pulsa are wholly tax-deductible.

Pulsa Group participation in a piece by Robert Barry, 1971

If the insistent physical presence of the primary structures is a time-stopping device that resists the modern world's flux by creating new, frontal, static monuments to the present, most of the work here deals with energy, animation, non-sequential and relatively irrational lines of time and material. It can, however, be speculatively concrete, even when it is invisible. Despite deceptively scientific or pragmatic presentations, the artists generally accept and are involved with the unknown on a different level than scientists. Artists do not analyze circumstances with progress in mind so much as expose them, making themselves and their audience aware of things previously disregarded, information already in the environment which can be harnessed into esthetic experience. And what can't be?

"The structures within which man functions should not be fortresses which exclude the external world, but interacting systems through which his life is made possible. Living and working space will then become organizational entities that will change as humans and the natural environment evolve." The Pulsa Group

Text on 4" x 6" Index Card by Pulsa, probably for a show of cards of 150 cards in a file box by Lucy Lippard that was later incorporated into a show by Robert Barry at Yvonne Lambert, Paris, 1971

Brief text by Pulsa in response to question from Lucy Lippard for a show of 150 4" x 6" cards in a metal file box that she presented in cities around the world, subsequently appropriated by Robert Barry for a show at Yvonne Lambert in Paris in 1971.

Pulsa composed this brief statement in response to a request from Lucy Lippard, emphasizing the group's aspiration to artistically enhance the sensory interface of the technological environment to support continuing human evolution. The result is included in a set of 150 4" x 6" file cards in a metal box with texts by a range of artists and key thinkers. This piece was later appropriated by Robert Barry, to re-appear in *Six Years*, a 2012 Brooklyn Museum show commemorating Lucy Lippard's epochal book, exhibiting a rich selection of the work she celebrated. The members of Pulsa are Michael Cain, Patrick Clancy, William Crosby, William Duesing, Paul Fuge and David Rumsey.



Barry's Piece at Yvonne Lambert

ROBERT BARRY AT YVON LAMBERT.

Robert Barry's current show at the Yvon Lambert Gallery in Paris is announced by a mailer that reads: "ROBERT BARRY presents three shows and a review by LUCY R. LIPPARD". Ms. Lippard is an American art critic. The show itself consists of this review and a box of some 150 4x6" index cards which constituted the catalogues of three exhibitions organized by Ms. Lippard from 1969-71, each titled according to the population of the city in which it was held: "557,087", Seattle, USA; "955,000", Vancouver, Canada; "2,972,453", Buenos Aires, Argentina (several cards from the latter have been vehemently canceled because instructions were not followed in their printing).

From 1968, Barry has worked in almost invisible nylon cord, invisible but extant radiation, magnetic fields, radio carrier waves, telepathy, repressed knowledge, non-specific qualifications defining undefined conditions. This exhibition is the third in a series of presentation pieces by Barry, the first two involving the work of artists James Umland and Ian Wilson. It is also part of another group, dating from 1969, which comments on the use of gallery space and the international gallery system for an art so dematerialized that it has no fundamental need of either one. The first of this group was a piece that announced: "During the exhibition the gallery will be closed". In January 1971, Lambert showed a Barry piece that reads: "Some places to which we can come and for a while 'be free to think about what we are going to do' (Marcuse)." Reads is the wrong term; Barry does not work with words; he communicates conditions. The newer work indicates an overlap rather than a gap between art and life, in the sense that it attempts to define (again by circling around something) the place of the artist in the world, not socially (though social impact is implied), but as an art-maker rather than as a person. Perhaps the most important of the many questions raised by Barry's work is simply: Does the artist have a place in the world, and, if so, is it changing? Is he/she simply a questioner or is he/she the imposer of conditions upon the esthetic capacity of everyone else, without which the world would be quite a different place?

And I have some questions of my own. Is a review which is not published in a journal but constitutes part of an exhibition in itself a fake review? Can it view itself objectively? Or is it valid anyhow because people read it, because it does comment directly upon the show it is part of? Is the writer of such a review an artist even if she/he has made no art? If a writer calls what she/he does "criticism", can anyone else call it art? Is the artist who "presents" a writer's work as a minor part of his piece (the major part being the presentation per se) a critic himself? Is an artist ever not an artist if he/she says he or she is an artist? Does an artist have to make art?

And finally, it doesn't matter what this review says. Its potential is confirmed by its existence rather than by its contents.

Lucy R. Lippard.

Installation view of *Robert Barry Presents Three Shows and a Review by Lucy R. Lippard*; Galerie Yvon Lambert, Paris, April 1971
Photograph by André Morain
Gelatin silver photograph
Lucy R. Lippard Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.

Robert Barry (American, born 1936)

Robert Barry Presents Three Shows and a Review by Lucy R. Lippard, 1971
Typewritten text, index card catalogues in metal box, table
Collection of Enea Rigghi, Italy, and Yvon Lambert, Paris

This installation by the artist Robert Barry scrutinizes the layers of complexity and interpretation that wrap themselves around the concept of "the art work." For this piece, Barry asked Lippard if he could use her work as a critic and curator as material for his own project titled *Robert Barry Presents Three Shows and a Review by Lucy R. Lippard*. Exhibited at the Galerie Yvon Lambert in Paris, Barry's piece included the index card catalogues for the shows 557,087, 955,000, and 2,972,453, set on a table below a review by Lippard analyzing Barry's gesture of incorporating her shows, and that very text itself, into his own work.



Barry's "Yvonne Lambert Piece" in Six Years Show with viewers